

Bonhams



**African and
Oceanic Art**

New York | November 16, 2021



African & Oceanic Art

New York | Tuesday November 16, 2021 at 11am

BONHAMS

580 Madison Avenue
New York, New York 10022
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SALE NUMBER

26877
Lots 1 - 104

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CATALOG: \$45

ILLUSTRATIONS

Front Cover: lot 81
Inside Front Cover: lot 25
Inside Rear Cover: lot 80
Rear Cover: lot 12

PREVIEW

Saturday November 13, 12pm-5pm
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Monday November 15, 10am-5pm

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African and Oceanic Art

Including property from:

The Lee Bronson Collection
The Jerry Solomon Collection
The Thomas G.B. Wheelock Collection
An Australian Private Collection
American Private Collections
Canadian Private Collections
An English Private Collection
French Private Collections
Italian Private Collections



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Lots 1 - 104





1^W

**SA'DAN TORAJA FIGURE,
SOUTH SULAWESI**

tau tau

Light brown wood, natural pigments

Height 62in (157cm)

Provenance

Dutch Family Collection

Acquired from the above by the present
owner in the 1970s

Finely carved in realistic style of the mid to
late 19th century, with strong lines marking
such details as the collarbone and knees;
the calves in back painted with tattoos,
presumably with dark tree resin.

\$12,000 - 18,000

€10,000 - 15,000

2^W

**LARGE AND RARE NUKUMA MALE
FIGURE, WASHKUK HILLS, UPPER
SEPIK RIVER, PAPUA NEW GUINEA**

Height 70in (178cm)

Provenance

John Pasquarelli, collected in Ablatak,
New Guinea in 1962
Sotheby's, New York, 14 May 2004, Lot 8
Canadian Private Collection

Born in 1937 in Australia, Pasquarelli became
a cadet patrol officer in Papua New Guinea
in 1961. He resigned in 1962 to become a
crocodile marksman and field collector. He
donated many works to the Papua New
Guinea Museum and others found their
way into other institutions, including the
Metropolitan Museum of Art and the Basel
Museum of Culture.

The type of head on this figure is more
typically seen on *yina* figures with large
heads and a single columnar support in the
back (Cf. Newton, Douglas, *Crocodile and
Cassowary*, The Museum of Primitive Art,
New York, 1971, fig. 148)

\$8,000 - 12,000

€6,900 - 10,000





3

**MURIK HOOK FIGURE, MURIK LAKES,
COASTAL SEPIK RIVER, EAST SEPIK
PROVINCE, PAPUA NEW GUINEA**

samban

Wood

Height 21in (53cm)

Provenance

Linda and Stanley Marcus Collection, Dallas
Zanesville Museum of Art, Ohio, donated in
1958 and deaccessioned ca. 2010 (inv. no.
A725/C350 written in white on underside)
New Zealand Private Collection
Acquired from the above by the present owner

\$10,000 - 15,000

€8,600 - 13,000

4

**ANTHROPOMORPHIC BETEL
NUT MORTAR, HUAN GULF,
PAPUA NEW GUINEA**

Wood

Height 9 1/2in (24cm)

Provenance

Christie's, London, 4 April 1989, Lot 163

Colorado Private Collection

Acquired from the above by the present owner

\$2,000 - 3,000

€1,700 - 2,600





5

**STANDING FIGURE, NUKUORO ATOLL,
MID-20TH CENTURY**

Light brown wood
Height 16in (40.5cm)

Provenance

Dr. John Henry Felix Collection, Hawaii
Dr. Felix established Red Cross programs
throughout the Pacific and was the first
American to be awarded the highest honor
of the International Red Cross – the Henri
Dunant Medal
Acquired from the above by the present owner

\$4,000 - 6,000
€3,400 - 5,100

6

CONTAINER, PALAU ISLAND

Wood, common oyster (*Ostrea crassostrea*)
shell inlay
Height 10in (25cm)

Provenance

Australian Private Collection
Voyageurs et Curieux, Jean-Edouard Carlier,
Paris
Italian Private Collection

Published

Galerie Voyageurs et Curieux, *Art de
Micronésie*, Paris, 2013, pp. 12 - 13

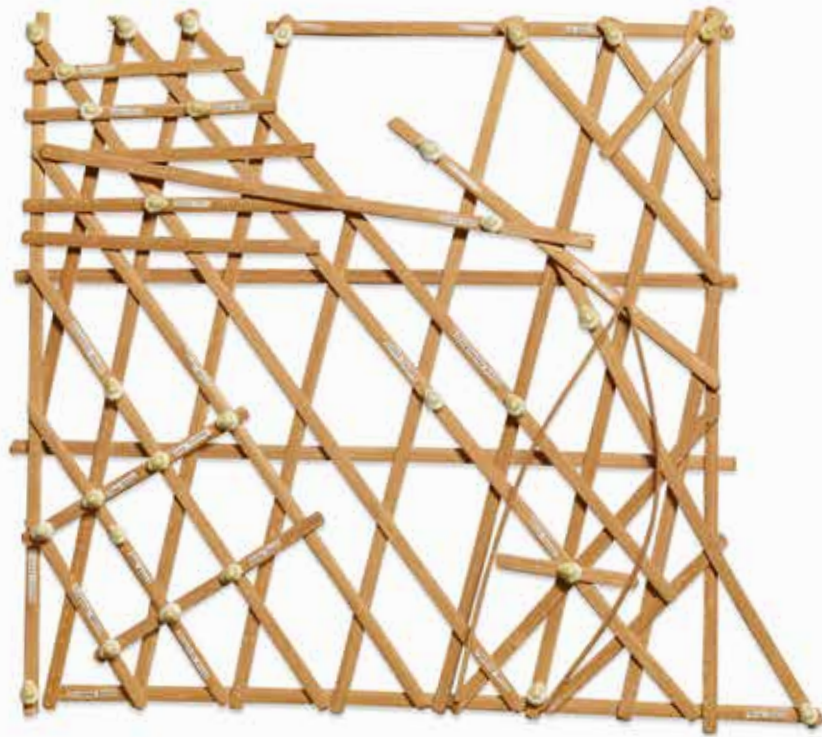
Exhibited

Paris, *Art de Micronésie*, 6 - 28 December,
2013

\$2,500 - 3,500

€2,100 - 3,000







8

7

**NAVIGATIONAL CHART AND WOVEN SASH,
MARSHALL ISLANDS**

rebbelib (the chart)

Wood, shell, natural fibers

Chart: 19 x 21 1/2in (48.2 x 54.6cm)

Sash: 21 1/2 x 75in (48.2 x 190.5cm)

Provenance

American Private Collection

\$2,000 - 3,000

€1,700 - 2,600

8

FLY WHISK, FIJI ISLANDS

Dark brown wood with shiny patina, vegetal fiber

Length of handle 14in (35.5cm)

Provenance

New York Private Collection

\$2,000 - 3,000

€1,700 - 2,600



9

FEMALE FIGURE, SOLOMON ISLANDS

Wood

Height 20 1/4in (51.3cm)

Provenance

Alan Steele, New York

Acquired from the above by the present owner in 2003

A copy of a black and white photograph from the 1920s of the artist with the sculpture accompanies the sculpture.

In his discussion of 'realistic' figures from the Solomon Islands, Crispin Howarth notes, "At first sight this group of figures might appear to be examples of nineteenth-century Western objectification of indigenous cultures. As Steven Hooper suggests, the emergence of such a style could have been a response to viewing Western representational sculpture. These figures could thus be interpreted as an ethnographical sampling of a human 'type', akin to life casts and photographic anthropometry, yet also open a window into an under-documented area--how Solomon Islanders viewed, represented and regarded themselves during the nineteenth and early twentieth century. [. . .]

If indeed these figures and busts are not connected to an indigenous art-producing tradition, and are to be thought of only as enterprising responses to the acquisitive nature of visitors for native curiosities, then they are to be marveled at even more. If no tradition of carving in this manner existed, then the ability and willing leap taken by the artists to shift from their own canon of figurative sculpture is clearly an impressive innovation." (*Varilaku - Pacific Arts from the Solomon Islands*, National Gallery of Australia, 2011, pp. 50-51)

\$8,000 - 12,000

€6,900 - 10,000

10

**MALE SHRINE FIGURE,
SOLOMON ISLANDS**

Wood, shell, pigment
Height 22 1/2in (57cm)

Provenance

Collected by Mr. A. R. Langley
Raglan, New Zealand, ca. 1900
Archibald Campbell Robertson Collection,
New Zealand (1881-1970)
New Zealand Private Collection
Acquired from the above by the present owner

Two old reference numbers evident in white ink; "3B" refers to the *East by West Exhibition* and "127" relates to journal entry or collection number from Archibald Campbell Robertson Collection.

Published and Exhibited

Town Hall, Auckland, New Zealand, *East by West*, The Phoenix Press Ltd. Printers, August 1926

Burial customs required corpses to be placed in seated positions. Anthropomorphic statues of this scale would most always be found near or incorporated within shrines. The skulls of important people, such as chiefs or priests, were collected after initial disposal and stored in shrines such as skull houses, model canoes, mortuary huts and stone altars. These then became sites of worship and sacrifice.

\$15,000 - 20,000
€13,000 - 17,000





11

MAORI HAND CLUB, NEW ZEALAND

kotiate

Dark reddish-brown wood with smooth patina

Length 17 1/2in (44.5cm)

Provenance

Alan Mann Collection, London
American Private Collection

This superb *kotiate*, most likely 18th century and carved without the use of metal tools, has two finely carved tiki figures, each with arching backs, one on the butt and the other on the handle.

\$25,000 - 35,000

€21,000 - 30,000

12

STILT STEP, MARQUESAS ISLANDS

tupuva'e

Brown wood with shiny patina

Height 13 1/2in (34.3cm)

Provenance

Reportedly collected by Louis de Marcé,
ca. 1853-54

Chris Boylan, Sydney

Fred Boschan Collection, Philadelphia

Serge Schoffel, Brussels

Michael Hamson Oceanic Art, Palos Verdes

Canadian Private Collection

This superb example of a classic *tupuva'e* has finely incised, clearly delineated facial features and decoration throughout. The design on the step area is unfinished, possibly because the artist died before completing the work. Carved from one piece of wood, depicting a traditional tiki figure with his hands to his stomach, the head attached to the bottom of the elegantly curved footrest, the buttocks and legs carved in high relief below; fine proportions with heavily adzed shiny brown patina, evident of a highly skilled artist working with stone and shell tools in the early 19th century.

\$20,000 - 30,000

€17,000 - 26,000





13

RARE MAORI TREASURE BOX, NEW ZEALAND

wakahuia

Wood, *paua* shells, shiny dark brown patina

Length 16in (40.7cm)

Provenance

California Private Collection

In a personal note, David Simmons comments: 'Wakahuia. Early 19th C. recording a marriage between two tribes - Rongowhakaata of Gisbourne and Ngat P:orou of the East Coast with a contract to be fulfilled (? The child to be gifted). These boxes were made as "graduation" tests by pupils in the college of learning.'

This unique and rare treasure box is of deep rectangular shape, differing from the usual *wakahuia* form. All four of the raised tiki figures adorning the outside of the box have *paua* shell inlaid eyes, but each figure is carved in different poses. Two tiki figures acting as suspension handles, each with open carving behind arching backs and proportionally large flaring feet; one carved with the left arm akimbo and the right up to its face; the tiki on the opposite end carved with each arm raised behind its head. On the lid, the two tiki figures are more structured and stoic, each holding their hands at their chest, one with fingers pointing upwards, the other with the left hand up and right hand down.

\$35,000 - 45,000

€30,000 - 39,000





14

MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND

hei tiki

Nephrite jade

Height 3 7/8in (9.8cm)

Provenance

Australian Private Collection

This fine and delicate example, most likely carved in *pounamu* jade without the use of metal tools, is unusually thin in proportion; the rounded head with a small goatee tilted to the right above a more rounded right shoulder than the left; the right hand with fingers barely delineated, gently resting over the heart; the left arm resting on the left leg; suspension hole behind head at top worn through from extensive cultural use.

\$8,000 - 12,000

€6,900 - 10,000



15

MAORI TREASURE BOX, NEW ZEALAND

wakahuia

Wood, natural pigments

Length 17 1/2in (4.5cm)

Provenance

English Private Collection, acquired in Belfast in the 1990s

\$3,000 - 5,000

€2,600 - 4,300



16



17

16

SPURED "SNAKE" CLUB, FIJI ISLANDS

gata

Dark reddish-brown wood with shiny patina
Length 40in (101.5cm)

Provenance

Reportedly an Australian Private Collection,
handed down since the early 1800s when
the family moved from England to Australia
and given to a private museum in New South
Wales, Australia
Francesco Villicich Collection, Australia

Cf. Cambridge Museum of Archaeology
and Anthropology, England, accession no.
1954.150, for a similar club, particularly
with the rectangular checkerboard pattern,
collected early 19th C.

It is possible that this rectangular
checkerboard pattern is typical of the
18th century or earlier style, and perhaps
discontinued in the 19th century.

\$4,000 - 6,000

€3,400 - 5,100

17

MAORI LONG CLUB, NEW ZEALAND

tewatewa

Dark reddish-brown wood with shiny patina
Length 51 1/4in (130cm)

Provenance

California Private Collection

\$3,000 - 5,000

€2,600 - 4,300

18

MAORI LONG CLUB, NEW ZEALAND

taiaha

Dark brown wood with shiny patina
paua shell
Length 77 1/2in (197cm)

Provenance

New York Private Collection

\$3,000 - 5,000

€2,600 - 4,300



18 (detail)

18



19^a

**ADZE BLADE, KAUAI STIRRUP POUNDER AND FISHING
SINKER, HAWAIIAN ISLANDS**

Height of pounder 5in (12.7cm)

length of adze blade 5 3/4in (14.5cm)

diameter of sinker 2in (5cm)

Provenance

Private Collection, Kauai, Hawai'i

\$2,000 - 3,000

€1,700 - 2,600



20

LARGE PAINTED BARK CLOTH, SAMOA

tapa

bark cloth, natural pigments

68 x 72in (173 x 183cm)

Provenance

American Private Collection

\$1,200 - 1,800

€1,000 - 1,500



21

**PROPERTY FROM THE THOMAS
G.B. WHELOCK COLLECTION
LOTS 21-39**

21

**TWO MOSSI OR BWA FLUTES,
BURKINA FASO**

Wood, leather, ritual patination

Heights 12 3/4 and 17in (32.4 and 43.2cm)

Provenance

Thomas G. B. Wheelock Collection,
New York

Published

(The Larger)

Roy, Christopher and Thomas Wheelock,
*Land of the Flying Masks - Art and Culture in
Burkina Faso, The Thomas G.B. Wheelock
Collection*, Prestel, 2007, pl. 444

\$1,000 - 2,000

€860 - 1,700

22

**THREE MOSSI OR BWA FLUTES,
BURKINA FASO**

Wood, leather, ritual patination

Heights 10 1/4 - 12 5/8in (26 - 32cm)

Provenance

Thomas G. B. Wheelock Collection,
New York

\$2,000 - 3,000

€1,700 - 2,600





23

**SAMO OR DAFING MASK,
BURKINA FASO**

Wood, natural pigments, metal wire
Height 32in (81cm)

Provenance

Thomas G. B. Wheelock Collection,
New York

Published

Roy, Christopher and Thomas Wheelock,
*Land of the Flying Masks - Art and Culture in
Burkina Faso, The Thomas G.B. Wheelock
Collection*, Prestel, 2007, pl. 164

Wheelock notes (*ibid.* p. 415), "This mask type, with curved horns, a halved ovoid face and expansively bold medial facial crest also occurs among the Dafing but is not known on such a large scale. This mask is gigantic by comparison to the few known Dafing examples. As a rule, gigantism is a red flag signaling the potentially spurious, but the inside of this mask shows a dark, advanced wear patina denoting very considerable usage and age."

\$4,000 - 6,000

€3,400 - 5,100

24

**NUNA HORNBILL MASK WITH
CHAMELEON, BURKINA FASO**

Wood, natural and oil-based pigments, metal
Height 33in (84cm)

Provenance

Thomas G. B. Wheelock Collection,
New York

Published

Roy, Christopher and Thomas Wheelock,
*Land of the Flying Masks - Art and Culture in
Burkina Faso, The Thomas G.B. Wheelock
Collection*, Prestel, 2007, plate 58

According to Roy (ibid., p. 396), "The
hornbill, *Bucorvus abyssinicus*, is a very large
bird that mates for life. Each year, the female
makes a nest in a tree hollow, and the male
and female seal the entrance to the nest
with clay. The male then spends the next
weeks flying through the forest searching
for lizards, beetles, etc., which it passes to
the female on her eggs inside the nest. The
Nuna and others see this constant passage
from outside to inside as a metaphor for the
passage to the world of spirits."

\$4,000 - 6,000
€3,400 - 5,100





25^W

BWA MASK, BURKINA FASO

nwantantay

Wood, natural pigments, fiber

Height 95in (241cm)

Provenance

Thomas G. B. Wheelock Collection,
New York

Christopher Roy notes, "The most impressive Bwa masks are the great plank masks, named *nwantantay* in Boni and Dossi [. . .] The elders of the Kmabi clan in Dossi claim that the plank masks represent flying spirits and are associated with water. These spirits can take the form of insects that mass around muddy pools after early rains, or larger birds, including owls and ibis. The key to understanding plank mask forms is that these masks are not representational, but embody supernatural forces that act on behalf of the Bwa clans that use the masks." (*Art of the Upper Volta Rivers*, Alain and Francoise Chaffin, 1987, pp. 274-276)

\$8,000 - 12,000

€6,900 - 10,000

26 ^W

**NUNA CROCODILE-HORNBILL
COMPOSITE MASK, BURKINA FASO**

Wood, natural pigments, fiber
Height 68 1/2in (174cm)

Provenance

Thomas G. B. Wheelock Collection,
New York

Published

Roy, Christopher and Thomas Wheelock,
*Land of the Flying Masks - Art and Culture in
Burkina Faso, The Thomas G.B. Wheelock
Collection*, Prestel, 2007, pl.55

Roy notes (*ibid.*, p. 396), one "recounting of lineage origin credits crocodiles with lining up end to end across a river, allowing ancestors to cross over their backs and elude their enemies. While almost all other masks are performed individually, it is common to see a pair of male-female crocodiles perform together. The hornbill is a symbol of knowledge of the spirit world."

\$4,000 - 6,000

€3,400 - 5,100





27

NUNUMA RAM MASK, BURKINA FASO

Wood, natural pigments, fiber
Height 14in (35.5cm)

Provenance

Thomas G. B. Wheelock Collection, New York

Published

Roy, Christopher and Thomas Wheelock, *Land of the Flying Masks*
- *Art and Culture in Burkina Faso, The Thomas G.B. Wheelock*
Collection, Prestel, 2007, plate 77

Wheelock notes (ibid., p. 398), 'These two masks [*including an elephant mask*] are, for me, unique representations. Their interior surfaces indicate decades of service but stylistically they are less "classic" in their conception illustrating the agile imaginations of Burkinabé sculptors in their capacity for adopting new forms according to the demands of their clients, all the while maintaining the telltale conventions which ground them in their cultural contexts. A new form is the manifestation of a spirit described from a dream of a client or through the interpretation of a diviner. [. . .] The ram-inspired mask shows admirable skill in the rendering of the horns. The curly cue white line on the muzzle and curved, dentate lower jaw are departures from convention.'

\$4,000 - 6,000

€3,400 - 5,100



28

NUNA MONKEY MASK, BURKINA FASO

eleo

Wood, natural pigments, fiber

Height 14in (35.5cm)

Provenance

Nobel and Jean Endicott Collection, New York

Thomas G. B. Wheelock Collection, New York

Published

Roy, Christopher and Thomas Wheelock, *Land of the Flying Masks*

- *Art and Culture in Burkina Faso*, The Thomas G.B. Wheelock

Collection, Prestel, 2007, pl.45

Wheelock notes (ibid., p. 394), "Monkey masks are often the lead masks in Nuna dance groups. As lead masks, the responsibility for conducting blood sacrifices may fall to them. The emphasis on the mouth and teeth yields a ferocity, which is further enhanced by its attribute, a bludgeon, with which some sacrifices are said to be executed."

\$5,000 - 7,000

€4,300 - 6,000



29



30

29

GROUP OF THREE LEOPARD PENDANTS, BURKINA FASO

Copper alloy

Lengths 3 1/2 - 5 3/4in (8.7 - 14.5cm)

Provenance

Thomas G. B. Wheelock Collection, New York

\$1,000 - 1,500

€860 - 1,300

30

GROUP OF FIVE ANIMAL AND BIRD PENDANTS, BURKINA FASO

Copper alloy

Lengths 2 - 3 3/8in (5 - 8.5cm)

Provenance

Thomas G. B. Wheelock Collection, New York

\$1,000 - 1,500

€860 - 1,300

31^W

NUNA SNAKE MASK, BURKINA FASO

Wood, natural pigments

Height 107in (271cm)

Provenance

Thomas G. B. Wheelock Collection, New York

Nuna snake masks are significantly rarer than those of the Bwa and Mossi neighbors. According to Christopher Roy (*Art of the Upper Volta Rivers*, Alain and Francoise Chaffin, 1987, p. 212), "The major producers of masks are the Léla, Nunuma, and Winiamia in the north, and the Nuna in the south. [. . .] have influenced styles, use and meaning of masks among their Bwa and Mossi neighbors."

Roy continues later when discussing Bwa serpent masks (p. 268), "Many years ago the men of Dossi raided a neighboring village and were routed. An elder from Dossi hid from his vengeful pursuers in the burrow of a great serpent, saying to the serpent that he was not there to harm it but to save his own life. He was forced to hide for two market weeks, during which time the serpent brought game to the burrow for the elder to eat. When, eventually, the elder returned to Dossi, he consulted a diviner, who told him to carve a mask and to respect the serpent as a protective spirit."

\$10,000 - 15,000

€8,600 - 13,000





32



33

32

GROUP OF FIVE AVIAN PENDANTS, BURKINA FASO

Copper alloy

Widths 3 - 5 1/2in (7.6 - 13.97cm)

Provenance

Thomas G. B. Wheelock Collection, New York

\$1,000 - 1,500

€860 - 1,300

33

GROUP OF FIVE AVIAN RINGS, BURKINA FASO

Copper alloy

1 1/2 - 4 1/2in (3.8 - 11.4cm)

Provenance

Thomas G. B. Wheelock Collection, New York

\$1,000 - 1,500

€860 - 1,300

34

**BOBO KOBE ANTELOPE MASK,
BURKINA FASO**

nyanga

Wood, natural and oil-based pigments
Height 41in (104cm)

Provenance

Thomas G. B. Wheelock Collection,
New York

Published

Roy, Christopher and Thomas Wheelock,
*Land of the Flying Masks - Art and Culture in
Burkina Faso, The Thomas G.B. Wheelock
Collection*, Prestel, 2007, pl. 177

Wheelock notes (*ibid.*, p. 417), "In the case of this *nyanga* mask, several features differ from the other two [. . .]. There is no brow ridge, and the horns stem from the top of the mask, affording a long, elegant sweep from the nose to pate. To augment this line, the sculptor has eliminated the fiber mane altogether and, instead, created a well-developed medial crest that extends in a graceful continuation of the line of the snout, from the level of the eyes up over the crown, nearly to the back edge of the helmet. Large square-cut eyes are accentuated."

\$10,000 - 15,000
€8,600 - 13,000





36



35

MOSSI MASK WITH FEMALE FIGURE, BURKINA FASO

karan wemba

Wood, natural pigments, fiber, metal rings

Height 42 1/2in (108cm)

Provenance

Thomas G. B. Wheelock Collection, New York

Thomas Wheelock notes, "Both the Mossi in Yatenga in the northwest and the Dogon in Burkina Faso and Mali carve masks [. . .] with the figure of a woman above the face of the mask. This is because the Mossi in the northwest region and the Dogon share common ancestors. Dogon masks represent *Yasigine* or *Satimbe*, an elder woman who has experienced two *sigui* ceremonies sixty years apart and who is the only female member of the mask society. For the Mossi these represent a woman who has married, had children and grandchildren, and, whose husband having died, has returned to the home where she grew up. There she is regarded as a living ancestress, and when she dies her funeral is celebrated with a mask like this example." (Roy, Christopher and Thomas Wheelock, *Land of the Flying Masks - Art and Culture in Burkina Faso, The Thomas G.B. Wheelock Collection*, Prestel, 2007, p. 406)

\$8,000 - 12,000

€6,900 - 10,000

36

BWA BUFFALO MASK, BURKINA FASO

simbo la

Wood, natural pigments, fiber

Height 22in (50.6cm)

Provenance

Thomas G. B. Wheelock Collection, New York

\$3,000 - 5,000

€2,600 - 4,300



37

GROUP OF FOUR CRESCENT PECTORALS, BURKINA FASO

Copper alloy

Widths 3 - 5 1/2in (7.6 - 14cm)

Provenance

Thomas G. B. Wheelock Collection, New York

\$1,000 - 1,500

€860 - 1,300



38

38
BRACELET, POSSIBLY NUNUMA, BURKINA FASO

Copper alloy
Width 4 1/2in (11.4cm)

Provenance
Thomas G. B. Wheelock Collection, New York

\$1,000 - 1,500
€860 - 1,300



39

39
POUGULI STANDING COUPLE, BURKINA FASO

Copper alloy
Height 6 1/2in (16.5cm)

Provenance
Thomas G. B. Wheelock Collection, New York

\$1,000 - 1,500
€860 - 1,300



**PROPERTY FROM
THE LEE BRONSON COLLECTION
LOTS 40-49**

40

**HEMBA JANUS RATTLE,
DEMOCRATIC REPUBLIC OF THE CONGO**

minyange

Wood, gourd, pheasant feathers, fetish
materials

Height 8 1/8in (20.5cm)

Provenance

Lee Bronson Collection, Los Angeles
Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The
Bronson Collection*, North Carolina Museum of
Art, 1978, pl. 176

Robbins, Warren and Nancy Ingram Nooter,
African Art in American Collections,
Smithsonian Institution, 2004, fig. 1174

\$2,000 - 3,000

€1,700 - 2,600

41

**LUBA-SHANKADI CEREMONIAL KNIFE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Brown wood with shiny patina, iron blade,
metal tacks

Height 14 3/4in (37.5cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

\$3,000 - 5,000

€2,600 - 4,300





42



43

42

**LWALWA MALE INITIATION MASK,
DEMOCRATIC REPUBLIC OF THE CONGO**

shifola

Wood, fiber

Height 11 1/2in (29.3cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*,
North Carolina Museum of Art, 1978, pl. 98

Cf. Institut des Musées Nationaux du Zaïre, Kinshasa, Congo,
inv. no. 72.96.13

\$12,000 - 18,000

€10,000 - 15,000

43

**KUBA COSMETIC BOX,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, natural pigments

Length 11in (28cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*,
North Carolina Museum of Art, 1978, pl. 123

\$2,000 - 3,000

€1,700 - 2,600





45

44

SONGYE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kifwebe

Wood, natural pigments, fiber, pheasant feathers, metal tags

Height of mask 17 3/4in (45cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*, North Carolina Museum of Art, 1978, pl. 162

\$8,000 - 12,000

€6,900 - 10,000

45

CHOKWE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

tshihongo

Wood, kaolin highlights

Height 9 1/2in (24cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*, North Carolina Museum of Art, 1978, pl. 82

\$2,000 - 3,000

€1,700 - 2,600



46

LELE DRUM, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, hide, nails

Height 44in (112cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*,
North Carolina Museum of Art, 1978, pl. 127

\$3,000 - 5,000

€2,600 - 4,300



47

**KONGO-YOMBE CHIEF'S STAFF,
DEMOCRATIC REPUBLIC OF THE CONGO**

mvwala

Dark brown wood, tacks

Height 48 1/2in (123.5cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*,
North Carolina Museum of Art, 1978, pl. 17

\$3,000 - 5,000

€2,600 - 4,300



48

LWENA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

pwevo

Wood, cloth, beads, chains, coins

Height 9 7/8in (25cm)

Provenance

Lee Bronson Collection, Los Angeles

Thence by descent

Published

Cornet, Joseph, *A Survey of Zairian Art - The Bronson Collection*,
North Carolina Museum of Art, 1978, pl. 90

\$5,000 - 7,000

€4,300 - 6,000



49

DAN MASK, CÔTE D'IVOIRE/LIBERIA

gunyege

Wood with blackened patina, nail to forehead

Height 9 1/4in (23.5cm)

Provenance

John J. Klejman Gallery, New York

New York Private Collection

Lee Bronson Collection, Los Angeles

Thence by descent

\$5,000 - 7,000

€4,300 - 6,000



PROPERTY OF VARIOUS OWNERS

50

DJENNE SEATED FIGURE, MALI

Terracotta

Height 6in (15.2cm)

Provenance

French Private Collection (Declaration of having acquired the work on or before 23 September 1993)

Sotheby's, Paris, 16 April 2003, Lot 124

California Private Collection

An export certificate from the French Ministry of Culture, dated 7 July 2003 accompanies the lot.

\$5,000 - 7,000

€4,300 - 6,000



51

TWO DOGON FIGURES AND A BAMANA FIGURE, MALI

Wood

Heights 10 1/8in (25.7cm), 7 1/8in (18.2cm) and 5 1/4in (13.3cm)

Provenance

Dogon Figures

Philippe Larue Collection, Paris

California Private Collection

Bamana Figure

French Private Collection

Karlsson & Wickman Gallery, Stockholm

California Private Collection

\$3,000 - 5,000

€2,600 - 4,300



52

LOBI FIGURE, BURKINA FASO

bateba phuwe

Wood, encrusted ritual patination

Height 24 3/4in (63cm)

Provenance

Morton Lipkin/Lipkin Gallery Inc., Arizona
California Private Collection, acquired in 1986

Published

Breunig, Robert G. and Rosalind Jeffries,
Animal, Bird and Myth in African Art, The
Heard Museum, Phoenix, Arizona, 1985,
fig. 15

Exhibited

Phoenix, Arizona, The Heard Museum,
Animal, Bird and Myth in African Art,
12 April - 13 October 1985

\$6,000 - 9,000

€5,100 - 7,700

53

**BAMANA FEMALE ANTELOPE WITH
CALF HEADCREST, SÉGOU REGION,
MALI**

chiwara

Wood, metal nails as eyes, ritual patination
Height 28 3/8in (67cm)

Provenance

Miriam Colon Collection, New York
California Private Collection

\$8,000 - 12,000

€6,900 - 10,000





54

BWA WHISTLE, BURKINA FASO

Metal

Length 13in (33cm)

Provenance

Charles D. Miller, III, St. James, New York

\$1,500 - 2,000

€1,300 - 1,700

55

BULLOM/SHERBO HELMET MASK, SIERRA LEONE

soweii

Wood with encrusted black patina

Height 14in (35.5cm)

Provenance

Charles D. Miller, III, St. James, New York, collected in the 1970s

Published

Mato, Daniel and Charles D. Miller, III, *Sande - Masks and Statues from Liberia and Sierra Leone*; Galerie Balolu, Amsterdam, 1990, p. 125;

Arts d'Afrique Noire, Raoul Lehuard, "Le Sande à la Galerie Balolu", Spring, 1991, pp. 13-15

Cf. Gottschalk, Burkhard, *Bundu*, 1990, p. 26 for photograph of Sande initiates wearing the same distinct coiffure.

\$5,000 - 7,000

€4,300 - 6,000

54





56

56

MENDE HELMET MASK, SIERRA LEONE

soweii

Wood with burnished black shiny patina

Height 19in (48.2cm)

Provenance

Mauricio and Emilia Lasansky Collection, Iowa City

Jerry Solomon Collection, Los Angeles

\$4,000 - 6,000

€3,400 - 5,100

57

**RARE WE-GUERE/WOBE STANDING FEMALE FIGURE,
CÔTE D'IVOIRE**

lû mè

Wood, hair, beads, metal, natural pigments, kaolin

Height 24in (61cm)

Provenance

Josef and Doris Gerofsky Collection, New York

Pace Primitive, New York (inv. no. 54-2822)

New York Private Collection

As noted by Eberhard Fischer and Hans Himmelheber, "The tattoos around the circumference of the face indicate a Gere carver or patron." (*The Arts of Dan in West Africa*, Museum Rietberg Zürich, 1984, p. 121)

Cf. Ibid., fig. 137, formerly in the Josef Müller Collection; the Royal Museum of Central Africa, Tervuren (inv. no. EO.1967.63.183); the Ethnographical Collection of the Rijks-universiteit, Ghent (inv. no. IV.405.A-B); and the New Orleans Museum of Art (inv. no. 7465)

\$15,000 - 20,000

€13,000 - 17,000



57



58

**DAN MANO JANUS HUNTING CHARM,
CÔTE D'IVOIRE/LIBERIA**

kedie

Wood, metal, ritual patination

Height 6 3/4in (17cm)

Provenance

Galerie Alain Bovis, Paris

French Private Collection

Acquired from the above by the present owner

Published and Exhibited

Arts sacrés de Côte d'Ivoire, Galerie Alain Bovis, Paris, 2007, fig. 2

\$2,000 - 3,000

€1,700 - 2,600

59

DAN GUERZE MASK, CÔTE D'IVOIRE

gegon

Wood with blackened patina, metal, monkey hair (*Colobus polykomos*)

Height 12in (30.5cm) (not including hair)

Provenance

French Private Collection

Cf. African Heritage Archives, no. 0067415 for a similar mask with monkey hair attached to the reticulated jaw in the Africana Museum, Cuttington University College, Suacoco, Liberia; and Fischer, Eberhard and Hans Himmelheber, *The Arts of Dan in West Africa*, Museum Rietberg Zurich, 1984, figs. 87 and 88

\$12,000 - 18,000

€10,000 - 15,000





60

60

DAN PASSPORT MASK, CÔTE D'IVOIRE

Wood, brass, human hair, cowrie shells, fiber, fetish materials
Height 4 3/4in (12cm)

Provenance

Alain Dufour, Galerie Afrique, Saint-Maur-des-Fossés
Merton Simpson Gallery, New York (inv. no. 8837), acquired from the
above on 24 July 1999
Acquired from the above by the present owner

\$5,000 - 7,000
€4,300 - 6,000

61

DAN MASK, CÔTE D'IVOIRE

deangle or tankagle
Light brown wood with shiny patina, nail to forehead
Height 9 1/4in (23.3cm)

Provenance

Serge Schoffel, Brussels
New York Private Collection
Jacaranda, LLC, New York
Canadian Private Collection

Finely carved with an oval face, narrow eyes, high forehead, raised eyebrows and protruding mouth with full lips. The square holes around the rim for attachments, as well as the exceptional patina on the interior are both indications of significant age and use.

\$15,000 - 20,000
€13,000 - 17,000



61





63

62

DAN MANO MASK, CÔTE D'IVOIRE

dia mi a ga

Wood with blackened patina, fiber, shells, kaolin, natural pigments
Height 10 1/4 in (26 cm)

Provenance

Paolo Morigi Collection, Lugano (Label inside, no. 197)
California Private Collection
Acquired from the above by the present owner

Published and Exhibited

Lugano, Switzerland, *Un'Arte per la Bellezza: Cosmesi e Salute nei Secoli*, Villa Malpensata, 1984, fig. 50 and 77

Cf. Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts, inv. no. 37-77-50/2672, collected by George Harley in 1936

\$10,000 - 15,000
€8,600 - 13,000

63

GROUP OF SIX PASSPORT MASKS, SROHLAY CLAN, NORTHEAST LIBERIA

Wood

Heights 2 3/8 - 6 in (6 - 15.5 cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired in Nimba County in the 1970s

\$3,000 - 5,000
€2,600 - 4,300



64

DAN MASK, LIBERIA/CÔTE D'IVOIRE

gunyege

Wood with black shiny patina, metal, ritual patination

Height 9 1/2in (24cm)

Provenance

Morton Lipkin/Lipkin Gallery Inc., Arizona
California Private Collection, acquired in 1999

\$3,000 - 5,000

€2,600 - 4,300



65

DAN NGERE MASK, CÔTE D'IVOIRE

Wood, metal, natural pigments

Height 10in (25cm)

Provenance

Pace Primitive Gallery, New York

Al Ross Collection, New York

Thence by descent to David and Kathleen Roth

Published

Arts d'Afrique Noire, #74, Été 1990, p. 61 (Advertisement)

\$4,000 - 6,000

€3,400 - 5,100



66

**BAULE STANDING FEMALE FIGURE,
CÔTE D'IVOIRE**

blolo bla

Brown wood with shiny patina; natural
pigments

Height 14 3/4in (37.5cm)

Provenance

Bill Moore Collection, New York
Morton Lipkin/Lipkin Gallery Inc., Arizona
California Private Collection

This classic standing female has fine,
delicately carved facial features and long,
delineated fingers and toes. Her hands are
held at her breasts, but not touching.

\$6,000 - 8,000

€5,100 - 6,900

67

SENUFO FIGURE, CÔTE D'IVOIRE

Wood with blackened patina, metal
Height 7in (17.8cm)

Provenance

Charles Ratton, Paris
Belgian Private Collection, acquired from the
above ca. 1972
Roberta & Lance Entwistle, Paris/London
California Private Collection

As noted by Robert Goldwater, "The most numerous, and to the outside world the most familiar, of Senufo wooden sculptures is a female figure, standing, or less frequently sitting, and usually between six inches to two feet high. Both functionally and stylistically these works are part of a more heterogeneous group that includes representations of mother and child, standing male and equestrian figures, and more rarely seated or standing couples. Such sculptures are made in all parts of Senufo country; the role they play in the religious pantheon is everywhere the same and the formal variations they exhibit have more to do with regions than with their meaning, type or pose." (*Senufo - Sculpture of West Africa*, The Museum of Primitive Art, 1964, p. 99)

\$10,000 - 15,000
€8,600 - 13,000





68

**FANTE FEMALE SHRINE FIGURE,
AKAN CULTURE, GHANA**

Wood, natural pigments, fiber, glass beads
Height 39 1/4in (99.7cm)

Provenance

Herbert and Nancy Baker Collection,
Los Angeles/Chicago
Thence by descent
James Willis Gallery, San Francisco
James Stephenson African Art, New York
Jerry Solomon Collection, Los Angeles

Cf. Robbins, Warren and Nancy Nooter,
African Art in American Collections, Schiffer
Publishing Ltd., 2004, fig. 526; and
Seiber, Roy and Frank Herreman, *Hair in
African Art and Culture - Status, Symbols
and Style*, Prestel, 2000, p. 192 for a similar
figure formerly in the Leon and Fern Wallace
Collection and probably by the same hand.

Robbins and Nooter note (ibid., p. 206),
"Large figural sculpture, stylistically related to
that of the Anyi, is rare."

"Like *akuaba*, larger figural sculptures have
many functions. A considerable variety of
forms exist, yet only in a few instances can
we be sure of the original contexts and
precise meanings, as there is rarely a form-
function relationship. [. . .]

The standing female icon common in West
African sculpture has various interpretations.
In these Akan examples, poise, dignity, and
stability are the keynotes. Inheritance and
succession follow the female line; women
must be strong, solidly rooted to earth
but upright on it." (Cole, Herbert & Doran
Ross, *The Arts of Ghana*, UCLA Museum of
Cultural History, 1977, pp. 107-113)

\$40,000 - 60,000
€34,000 - 51,000





69

**SENUFO ANTHROPOMORPHIC HEDDLE PULLEY,
CÔTE D'IVOIRE**

Dark brown wood with shiny patina, fiber, metal
Height 9 1/4in (23.3cm)

Provenance

Jean-Paul Delcourt, Abidjan
Charles D. Miller, III, St. James, New York

\$2,000 - 3,000

€1,700 - 2,600

70

**TWO YORUBA FEMALE TWIN FIGURES, ÌLÁ ÒRÀNGÚN,
NIGERIA**

ere ibeji

Wood, beads

Heights 12 1/4in (31cm)

Provenance

Robert Plant Armstrong Collection, Dallas
Christies, Paris, 15 May 1985, Lot 32
Private Collection
Christie's, Paris, 4 December 2009, Lot 30
Canadian Private Collection

Published

Armstrong, Robert Plant, *The Affecting Presence: An Essay in Humanistic Anthropology*, Urbana: University of Illinois Press, 1971, pl. 5.

\$4,000 - 6,000

€3,400 - 5,100

69



70





71

YORUBA MALE AND FEMALE ESHU FINIALS, ÌLÁ ÒRÀNGÚN, NIGERIA

Wood, cowrie shells, fiber

Heights 9 1/8 and 9 1/2in (23 and 24cm)

Provenance

Peggy and Paul Rabut Collection, Connecticut
Canadian Private Collection

\$1,500 - 2,000

€1,300 - 1,700



72

YORUBA DIVINATION TRAY, NIGERIA

opon ifa

Wood

Diameter 17in (43cm)

Provenance

Merton Simpson Gallery, New York (inv. no. 5534b)

Canadian Private Collection

\$2,000 - 3,000

€1,700 - 2,600



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

73

**KEAKA FIGURE, SOUTHEASTERN CROSS RIVER REGION,
NIGERIA**

Wood, thick encrusted ritual patination
Height 17 3/4in (45cm)

Provenance

Martin Krohn Collection, Eckernförde
Sotheby's, Paris, 5 December 2007, Lot 47
Important Private Collection

According to Susan Vogel, Keaka 'is a Fulani name the Germans gave to the Mfumte, Mbem, and Mbaw (Ntem), a cluster of peoples living in scattered settlements just south of the Donga River. Though Paul Gebauer collected a number of figures in the "Kaka" and Mambila area, it is hard to define clear regional styles--if they exist--on the basis of his documentation. Gebauer attributes to the Mfumte a figure that serves to localize one small group of highly abstract and dynamically conceived figures that bear some relationship to Mambila style. However, in the Mfumte area he also collected other figures in a style we would consider pure Mambila. [. . .]

Nothing like these figures was collected by Gebauer. They are all carved of medium-hard wood and have a thickly encrusted surface. Their flexed arms are held away from the body, their large, firmly planted feet extend as far behind the ankle as before (*Arts d'Afrique Noire* 1973, no. 7:2). Their most characteristic features are their upraised bearded chins and open, screaming mouths. Another peculiarity: all the figures known to me are males, and many carry babies on their backs.' (*For Spirits and Kings: African Art from the Tishman Collection*, The Metropolitan Museum of Art, New York, 1981, p. 159)

\$18,000 - 25,000

€15,000 - 21,000





PROPERTY OF VARIOUS OWNERS

74

BINI MASK, NIGERIA

Wood, pigments, ritual patination
Height 11in (28cm)

Provenance

Count Rudolph de la Burde Collection
De la Burde was a Polish industrialist who began collecting African art in 1916 and made his last purchases in the 1930s. He died in 1954.

Thence by descent

Barry Hecht Collection, Washington, D.C.

Acquired from the above by the present owner

\$2,000 - 3,000

€1,700 - 2,600



75

IBO MASK, NIGERIA

okoroshi

Wood, natural pigments

Height 9 3/4in (24.7cm)

Provenance

Albert F. Gordon Collection, New York
Acquired from the above by the present
owner

Published

Bach, Suzanne, *Assuming the Guise: African
Masks Considered and Reconsidered*,
Williams College Museum of Art,
Williamstown, MA, 1991, p. 49, Cat. 35

\$4,000 - 6,000

€3,400 - 5,100



76

**EDO OBA HEAD, BENIN KINGDOM,
NIGERIA**

uhunmwun elao

Wood, metal, ritual patination

Height 16 1/2in (42cm)

Provenance

French Private Collection

Daffos-Estournel Gallery, Paris

Private Collection, New York, acquired from
the above in the 1980s

\$8,000 - 12,000

€6,900 - 10,000

77

**WURKUN MALE AND FEMALE COUPLE,
NIGERIA**

kundul

Wood, iron spikes, thick ritual patination
Heights 21 1/4 and 19 1/4 (54 and 49cm)

Provenance

Pierre Dartevelle, Brussels
California Private Collection

According to Joerg Adelberger, 'Kundul and other wood sculptures are produced by carvers who are often blacksmiths (as we might anticipate given the presence of the metal spikes). Typically, they are made on the directive of a priest who will tell a person seeking his help to procure such a sculpture for further use in ritual treatment. Comparison with Mumuye figures, especially in profile, suggests that the "arms" of Wurkun figures might be construed stylistically as an abstract development of the bent arms of the Mumuye figures. Together with the protruding umbilicus, these features might indicate a connection between Mumuye and Wurkun, especially in the light of the claim by a Kulung clan to have originated from the Mumuye area.' (Berns, Marla, Richard Fardon and Sidney Littlefield Kasfir (Eds.), *Central Nigeria Unmasked: Arts of the Benue River Valley*, Fowler Museum at UCLA, 2011, p. 428)

\$8,000 - 12,000

€6,900 - 10,000





78

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

78

EDO COMMEMORATIVE HEAD OF AN OBA, BENIN KINGDOM, NIGERIA, CA. 18TH/19TH CENTURY

Terracotta

Height 8 1/2in (21.5cm)

Provenance

Merton D. Simpson Gallery, New York
William W. Brill Collection, New York (inv. no. 110 on back in white), acquired in the mid-1960s
Sotheby's, New York, 17 November 2006, Lot 56
Important Private Collection

Exhibited

Milwaukee, Wisconsin, Milwaukee Public Museum, *Selections from the William W. Brill Collection of African Art*, 5 May - 31 August 1969; St. Paul Art Center, St. Paul, 23 October - 21 December 1969; and Tweed Art Gallery - University of Minnesota, Duluth, 14 January - 22 February 1970

\$10,000 - 15,000

€8,600 - 13,000

PROPERTY OF VARIOUS OWNER

79

BAMUM CEREMONIAL BELL, CAMEROON

Wood, metal, fiber, cloth

Height 18 1/2in (47cm)

Provenance

California Private Collection

\$2,000 - 3,000

€1,700 - 2,600



79



80

**KOTA-NDASSA RELIQUARY GUARDIAN
FIGURE, GABON**

mbulu ngulu

Wood, copper, brass, iron

Height 20in (51cm)

Provenance

Olivier Le Corneur Collection, Paris
Morton Lipkin/Lipkin Gallery Inc., Arizona
California Private Collection, acquired in 1987

Of classic form with a lozenge base supporting a columnar neck, the head with rounded flanges bordering a rounded forehead; the front covered with a sophisticated interplay of brass and copper; the eyebrows enhanced with strips of metal above broad, slit eyes, each with linear metal, tear-like strips running down to the chin and bordering an open mouth as if inhaling. The back with a lozenge form running vertically and dark brown encrusted patina.

\$30,000 - 50,000

€26,000 - 43,000



FANG FEMALE RELIQUARY FIGURE, BETSI GROUP, GABON*eyema byeri*

Wood with black patina

Height 21in (53.3cm)

Provenance

Pierre Langlois (1927-2015), Lille

Mrs. Mengin Gallery, Paris, 1960s or earlier

Merton D. Simpson Gallery, New York (inv. no. 3450), by the 1970s

Daniel and Mariam Malcolm Collection, Tenafly, New Jersey

Pace Primitive Gallery, New York, acquired from the above in 1980

Balene C. McCormick Collection, Santa Fe, acquired from the above on 3 March 1982

French Private Collection

"The Fang, made up of various groups, occupy north-western Gabon and are also found in Equatorial Guinea and Cameroon. Still alive at the start of the 20th century, the rites linked to byeri, ancestor worship, made it possible to come into contact with the dead in order to obtain their protection. The spirits of the deceased were summoned to ceremonies during which reliquary boxes were used surmounted by carved figures watching over the sacred content. These sculptures were either seated on the edge of the box or driven into it with a stick. Naturalist in style, they belong to regional styles that differ in the treatment of the body. Their hairstyle, made of braids in the shape of a helmet, is reminiscent of traditional adornments. The works are generally covered with a black patina which sometimes still oozes. Small parts were sometimes taken from the sculptures for therapeutic purposes." (Musée Dapper, Web, ND)

One of the most iconic sculptural traditions in African art are the Fang reliquary figures which served to protect the relics of important ancestors preserved in containers. The most widely known figures derive from the southern *betsi* style which display compact, round and powerful volumes, with monumental heads, arms folded in front of the body with hands clasped or holding an offering cup. Carved in seated positions, the trunks are short and solid with stocky legs and large, muscular calves. While most depict male figures, we see in the present example the depiction of a female being elevated to the rank of the venerable ancestor. Her head is broad at the brow, narrow at the chin and is supported by a thick neck. Her facial features and bowl show wear and erosion. The proportions of the body are masterfully balanced. The thick black layers of the surface residue throughout are hardened.

Cf. Perrois, Louis, *Ancestral Art of Gabon*, Barbier-Mueller Museum, Switzerland, 1985, fig. 71;

LaGamma, Alisa, *Eternal Ancestors - The Art of the Central African Reliquary*, The Metropolitan Museum of Art, New York, 2007, fig. 28; and The Musée Dapper, Paris, inv. no. 2235

\$240,000 - 280,000**€210,000 - 240,000**









82

FANG ANCESTRAL FIGURINE, GABON

eyema byeri

Light brown wood with shiny patina, metal
Height 7 1/2in (19cm)

Provenance

Hans Petereit Collection, Cologne/Brussels
French Private Collection

Although small in scale, the artist of this figurine has captured the qualities of composed power and energy inherent in the more common, larger figures carved to serve as reliquary guardians.

\$8,000 - 12,000

€6,900 - 10,000

83

**SONGYE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Dark brown wood with shiny patina, metal,
Bay Duiker horn (*Cephalopus dorsalis*)
Height 8 1/2in (21.5cm)

Provenance

Swiss Private Collection
Roberta & Lance Entwistle, Paris/London
California Private Collection

**\$7,000 - 9,000
€6,000 - 7,700**





84

**BEMBE MALE FIGURINE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Dark brown wood with shiny patina
Height 5 1/2in (14cm)

Provenance

Julius Carlebach Gallery, New York
Chicago Private Collection
Lance & Roberta Entwistle, Paris/London
California Private Collection

\$8,000 - 12,000
€6,900 - 10,000

85

**BEMBE FEMALE FIGURINE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, porcelain

Height 6 1/4in (15.8cm)

Provenance

Donald Taitt Collection, an English painter
living in France

Roberta & Lance Entwistle, Paris/London
California Private Collection

Published

Lehuard, Raoul, *Art Bakongo: Les Centres de
Style*, Arnouville: Arts d'Afrique Noire, 1989,
Vol. II, p. 385, fig. 18-3-1

\$8,000 - 12,000

€6,900 - 10,000





86



87

86

**KONGO-YOMBE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood, glass mirror, ritual patination

Height 10 3/4in (27.2cm)

Provenance

German Private Collection

Everett Rassiga Collection, New York

Acquired from the above by the present owner

According to Evan Maurer, "The mirrored charge serves as the medium through which a diviner would seek answers to problematic questions. The figure incarnates the spirits of past diviners, to whom the traditional practitioner, or *nganga*, would appeal to for aid in their oracles. The *nkisi nduda* are also used to protect an individual and to keep away sorcerers. They are known to have an aggressive aspect if agitated or provoked, which is perhaps seen here in the raised bunch of feathers on the figure's head." (*Spirits Embodied: Art of the Congo*, The Minneapolis Institute of Arts, 1999, pg. 76)

\$20,000 - 30,000

€17,000 - 26,000

87

LEGA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

lukwakongo

Wood, kaolin

Height 6 1/4in (15.8cm)

Provenance

Loed Van Bussel, Amsterdam

Fred W. Taylor Collection, California

Dimondstein Tribal Art, Los Angeles

Jerry Solomon Collection, Los Angeles

\$4,000 - 6,000

€3,400 - 5,100



88

**YOMBE MATERNITY FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

phemba

Light brown wood with shiny patina, glass

Height 11in (28cm)

Provenance

Julius Carlebach Gallery, New York (inv. no. 20224)

Canadian Private Collection, acquired from the above in the 1950s

Thence by descent

\$4,000 - 6,000

€3,400 - 5,100

89

**SONGYE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood, metal, fiber, black forest duiker

(*Cephalophus niger*) horn

Height 11 1/2in (29cm)

Provenance

Pierre Darteville, Brussels

Acquired from the above by the present owner

\$8,000 - 12,000

€6,900 - 10,000





90

SONGYE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kikashi

Wood

Height 12 1/2in (31.5cm)

Provenance

Karl Plassman Collection, Belgium

Thence by descent

Alain Naoum Gallery, Brussels

Acquired from the above by the present owner

As noted by Francois Neyt, 'Among the Kalebwe, the Bwadi bwa Kifwebe association has female masks called *bikashi* (sing. *kikashi*) in which the color white, linked with known signs, prevails. These much rarer masks have no sagittal crest. They are enhanced by a slightly raised or flat black band that separates the two lobes of the skull and runs down onto the bridge of the nose. [. . .]

A plume that prolongs the sagittal band of the skull contains magical materials and is crowned by feathers. As most of the actions with purposes of either punishment or maintaining order fall within the competence of male masks, the less threatening female masks had the reputation of "detecting what is hidden," writes Viviane Baeke. They were used in rituals celebrating the new moon and their dance occurred to activate beneficial forces.' (*Kifwebe - A Century of Songye and Luba Masks*, 5 Continents, 2019, p. 110)

\$50,000 - 70,000

€43,000 - 60,000





91

**SONGYE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Light brown wood, metal

Height 17 3/4in (45cm)

Provenance

Erich de Kalb Collection, New York, 1940s

Private Collection, acquired in 2009

Acquired from the above by the present owner

Cf. Neyt, Francois, *Songye - The Formidable Statuary of Central America*, Prestel, 2009, fig. 234 for a *nkisi* with similar features.

\$10,000 - 15,000

€8,600 - 13,000

**PROPERTY OF AN IMPORTANT PRIVATE
COLLECTION**

92

**SONGYE MASK, DEMOCRATIC REPUBLIC
OF THE CONGO**

kifwebe

Wood, natural pigments, kaolin, natural fibers

Height (not including beard) 15 1/4in (38.5cm)

Provenance

Jean Willy Mestach Collection, Brussels

Merton D. Simpson Gallery, New York

(inv. no. 4238)

The Rosenberg Collection, acquired in 1973

Sotheby's, New York, 11 November 2004,

Lot 113

Deborah and Jack Robinson Collection,

New York

Sotheby's, Paris, 5 December 2006, Lot 209

Important Private Collection

\$10,000 - 15,000

€8,600 - 13,000

91



92



PROPERTY OF VARIOUS OWNERS

93

**LUBA STOOL SUPPORTED BY TWO FEMALE FIGURES,
DEMOCRATIC REPUBLIC OF THE CONGO**

kipona

Wood, fiber, nails, natural patination

Height 15in (37cm)

Provenance

Barbara Jacoby Collection, Los Angeles

Thence by descent

Jerry Solomon Collection, Los Angeles, acquired from the above in 1986

Published

Roberts, Mary Nooter and Alison Saar, *Body Politics - The Female Image in Luba Art and the Sculpture of Alison Saar*, UCLA Fowler Museum of Cultural History, Los Angeles, 2000, fig. 72

Exhibited

Los Angeles County Museum of Art (Long term loan)

Mary Nooter notes, "The Luba stools that have entered Western collections are predominantly caryatid, supported by single or occasionally double female figures. Often the females bear representations of cosmetic manipulations that are thought to enhance beauty and erotic pleasure, including scarifications and the elongation of the genital labia, a nonsurgical process required of all women prior to marriage. Yet, ironically, Luba stools were rarely intended for viewing. Swathed in white cloth and guarded fastidiously by an appointed official, stools were brought out only on rare occasions. Their purpose was to serve as receptacles for the king's spirit, rather than as functional objects as such. The rarity of their viewing accords with the idea that many insignia were not intended primarily for human eyes, but for the spirit world." (*Memory: Luba Art and the Making of History*, The Museum of African Art, 1996, p. 156, cat. 61)

\$30,000 - 40,000

€26,000 - 34,000





94

**LUBA-SHANKADI STOOL,
DEMOCRATIC REPUBLIC OF THE CONGO**

kipona

Light brown wood with shiny patina

Height 16 1/2in (42cm)

Provenance

Private Collection, Schleswig-Holstein,
Germany, 1973

Acquired from the above by the present owner

Published

Schaedler, Karl-Ferdinand, *Afrikanische Kunst
aus deutschen Privatsammlungen/African Art in
Private German Collections*, Munich, Münchner
Buchgewerbehaus, 1973, p. 358, fig. 516
African Heritage Archives no. 0032342

\$15,000 - 20,000

€13,000 - 17,000

95

**LUBA BOWL BEARER,
DEMOCRATIC REPUBLIC OF THE CONGO**

mboko

Wood with shiny patina, natural pigments

Height 15in (38cm)

Provenance

Dr. Robert and Helen Kuhn Collection,
Los Angeles

Morton Lipkin/Lipkin Gallery Inc., Arizona
California Private Collection, acquired in 1988

\$5,000 - 7,000

€4,300 - 6,000





96

**LEGA FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

sakimatwematwe

Wood, kaolin

Height 8 1/2in (21.5cm)

Provenance

French Private Collection

A letter from Michel Boulanger accompanies the lot.

\$5,000 - 7,000

€4,300 - 6,000

97

**PENDE MASK,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood; shiny black patination with remnants of natural red pigment

Height 10 1/8in (25.5cm)

Provenance

Merton D. Simpson Gallery, New York

Acquired from the above by the present owner in 2010

\$15,000 - 20,000

€13,000 - 17,000

96



97



98

**HEMBA MALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

singiti

Wood, black patina

Height 19 1/4in (49cm)

Provenance

Maud & René Garcia/Galerie 62, Paris

Anita and Jan Lundberg Collection, Sweden,
acquired from the above in 1982

Thor Westerberg, Malmö Collection, Sweden,
acquired from the above in 1984

Anita and Jan Lundberg Collection, Sweden,
acquired in 2012

Ton-Peter Widdershoven Collection,

Amsterdam, acquired from the above in 2013

Acquired from the above by the present owner

Published

Ingvar Claeson, Eje Högestätt, & Jan

Lundberg (eds), *Afrikanskt - Inspirationskälla
för den moderna konsten*, Malmö Konsthall,
Malmö, 1986, cat. 188

AFH Archives, Object ao-0133590-0

Exhibited

Malmö, Sweden, *Afrikanskt - Inspirationskälla
för den moderna konsten* 22 March -
19 May 1986

\$20,000 - 30,000

€17,000 - 26,000

99

**TEKE MALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

buti

Wood, natural pigments

Height 29 1/2in (75cm)

Provenance

Kindred McLeary Collection (1901-1949),
Pittsburgh

Gifted to his colleague Samuel Rosenberg
(1896-1972) at Carnegie Mellon University,
Pittsburg

Thence by descent

Yann Ferrandin Gallery, Paris

Acquired from the above by the present owner

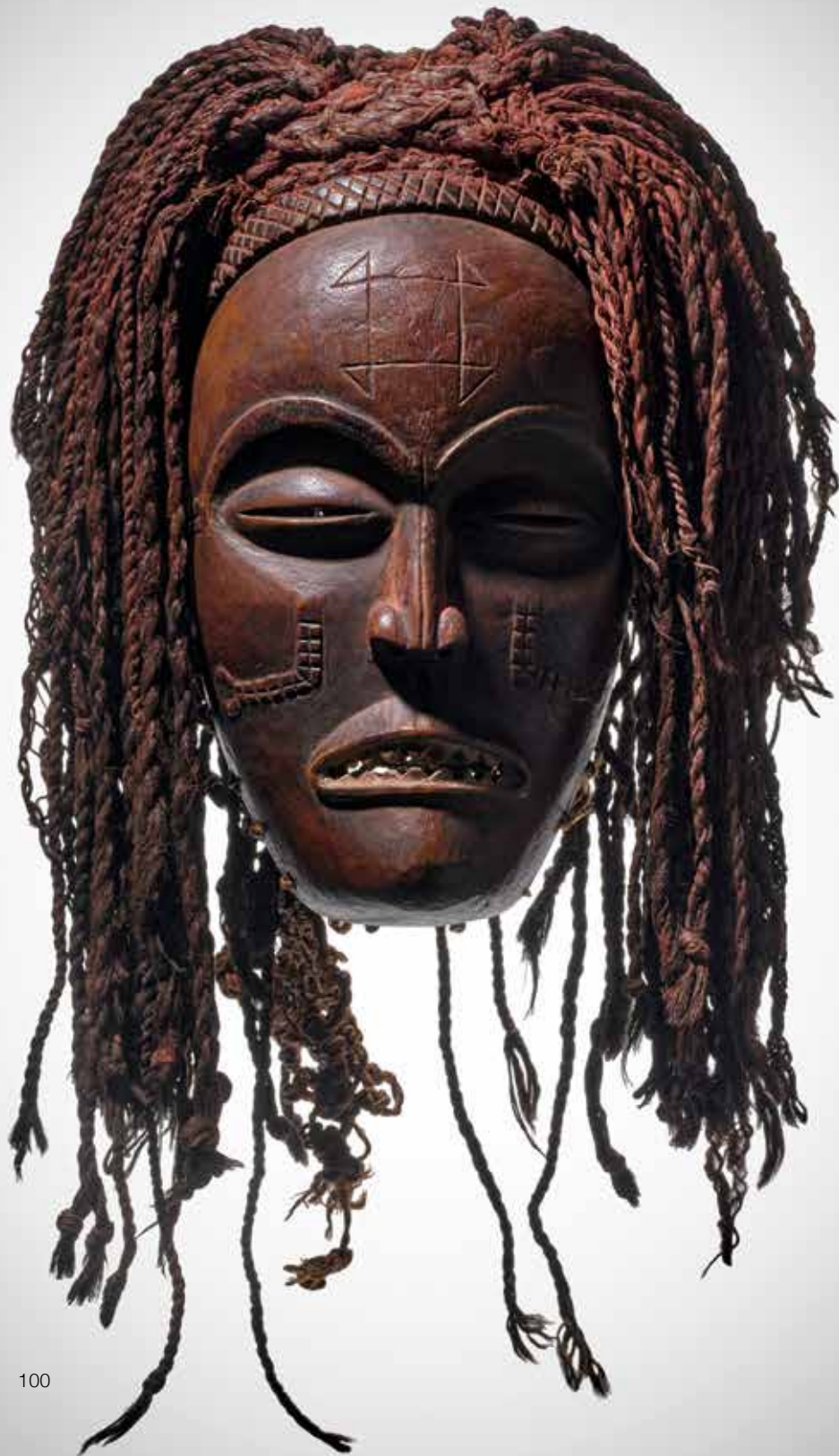
Published and Exhibited

Brussels, Belgium, *Cultures, The World Arts
Fair*, 2018, fig. 13

\$25,000 - 35,000

€21,000 - 30,000





100

100

CHOKWE MASK, ANGOLA

mwana pwo

Wood, fiber, natural pigments, kaolin
highlights to teeth

Height 10in (25cm)

Provenance

French Private Collection

Tambaran Gallery, New York

Acquired from the above by the present owner

Published

Fall 2007, Tambaran Gallery, New York, 2007

African Heritage Archives, no. ao-0001046

Representing a female ancestor, this Pwo mask constitutes the Chokwe ideal of beauty with idealized features, subtle contours and refined lines.

\$15,000 - 20,000

€13,000 - 17,000

101

ZIGUA FIGURE, TANZANIA

Wood with black patina, copper, beads, fiber

Height 21 3/4in (55cm)

Provenance

James Stephenson African Art, New York

Acquired from the above by the present owner

Cf. For similar examples see African Heritage Archives nos. 0118939 and 0119001, courtesy of Hermann Sommerhage, Gelsenkirchen.

\$8,000 - 12,000

€6,900 - 10,000



101



102

**TWO ZULU SNUFF GOURDS AND A
SHONA SNUFF BOTTLE; SOUTH AFRICA**

Wood, gourds, brass wires
Heights 2 3/4 - 3in (7 - 7.6cm)

Provenance

Darker Snuff Gourd
Marc and Denyse Ginzberg Collection, New York
Sotheby's, Paris, 10 September 2007, part
of Lot 97
All three
Jacaranda, LLC, New York
Canadian Private Collection

Published

Darker Snuff Gourd
Ginzberg, Marc, *African Forms*, Skira, Italy,
2000, p. 120

\$2,000 - 3,000
€1,700 - 2,600

**TABWA/HOMBO PRESTIGE STAFF,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Dark brown wood with shiny patina
Height 30in (76cm)

Provenance

Morton Lipkin/Lipkin Gallery Inc., Arizona
California Private Collection, acquired in 1996

Cf. Maurer, Evan M. and Allen F. Roberts,
*Tabwa - The Rising of a New Moon: A
Century of Tabwa Art*, The University of
Michigan Museum of Art, 1985, ill. 33 and 34
for a figure attributed to the Hombo style with
a similar long, tapering coiffure.

\$2,000 - 3,000
€1,700 - 2,600

OVIMBUNDU PRESTIGE STAFF, ANGOLA

ombweti
Light brown wood with shiny patina
Height 17 1/2in (44.5cm)

Provenance

Morton Lipkin/Lipkin Gallery Inc., Arizona
California Private Collection, acquired in 1984

\$1,500 - 2,000
€1,300 - 1,700



103



104

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ANDREW DASBURG (1887-1979)

Piñon pine (Taos Mountains)

oil on canvas

26 x 20in

\$10,000 - 15,000

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- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

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8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

Conditions of sale - continued

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(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer’s guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:	
\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN

THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by 5pm on Monday, 22nd of November to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on Tuesday 23rd of November at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Door to Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

All purchases will be available for collection on Wednesday, 24th of November from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at:
+1 908 707 0077 or **quotes@dttdusa.com**

Address:
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

- 1
- 2
- 25
- 26
- 31

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: African & Oceanic Art	Sale date: November 16, 2021
Sale no. 26877	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:





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New York, NY 10022

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bonhams.com

AUCTIONEERS SINCE 1793